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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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December 5th, 1936

AND IT CAME TO PASS



YOU will find such
language in the
Bible.

And it came to pass that
the G-B, 20th Century-Fox,
M-G-M deal was closed;
and they all lived
happily ever after.

Mr. Isidore Ostrer of G-B, has been making statements and offering explanations in America. His brother, Mr. Maurice Ostrer of G-B, has been making statements and offering explanations in America, also. Some of the latter's statements are a wee bit different than the statements made by his brother, Mr. Isidore Ostrer, as these refer to the position of Mr. John Maxwell in relationship to the G-B Board of Directors.

Mr. John Maxwell made several statements while the Messrs. Ostrer were in England. Now that he is "holding the bag", as it were, on the deal, he appears to be silent.

Mr. Sidney R. Kent made a few statements during Mr. Isidore Ostrer's previous visit to America, and later, after Mr. Kent visited England, he returned to America and made a few more statements, potent with interest and anticipation.

Mr. Nicholas Schenck made a definite statement when Mr. Isidore Ostrer first came to New York, referring to the M-G-M, 20th Century-Fox, G-B deal. This statement led us to conclude that someone possessed a legal document on which there must have been an Ostrer signature.

Mr. Schenck has, since, made another statement, which follows up his previous one, and leads anyone in the Industry, who knows what it is all about, to conclude that when Mr. Nicholas Schenck publicly declared that a deal had been made, we can make up our minds that a deal WAS MADE.

The press, which thought that Mr. John Maxwell had permanently stepped into the picture, and editorially began their flatteries, will soon be obliged to do what Mr. William Randolph Hearst did when President Franklin Delano Roosevelt became the people's choice as President of the United States. It's a wise publication and publisher that know the art of a graceful compromise.

The Canadian Moving Picture Digest, knowing just a little about British Justice, and how the Britishers muddle along until someone steps into their muddle and makes a puddle, knew, firstly, that Mr. John Maxwell could not buy or control what the Messrs. Ostrer had no right to lease, or sell, without the consent of 20th Century-Fox.

A contract is a contract in England; and no amount of propaganda, aimed to intimidate opposition, can alter that fact. As Portia said in "The Merchant of Venice", referring to a suggestion made to upset the law, "It must not be; there is no power in Venice can alter a decree established. 'Twill be recorded for a precedent, and many an error, by the same example, will rush into the state; it cannot be". Public opinion in England reasons in this manner. It is the manner of honest Anglo-Saxons, and no amount of propaganda can altar public opinion in England, that a deal is a deal, whether a few like it or a great many dislike it.

You can force, through legislation, many conditions upon a people, but you cannot legislate what gives them pleasure — that is an emotional reaction which they stir up in accordance with their own disposition.

You can force certain recreational exercises, certain amusements upon the people, compelling their attendance, if you have a Dictatorship Government, but you cannot make the people like that which you are giving them, unless they be born again. Grown-ups have their likes and dislikes defined.

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Editorial

(Continued from Page 3)

We are here referring to the reactions of Britishers to American and British Films in Great Britain. The people of Great Britain like the American Film stars, the players, and the American films better than they like the British Films. Why try to deny what is evident to anyone who stays long enough in England to find this out? They also like the British drama, and British stage artists better than they do the American.

The public, not being averse to American pictures, will not be worried by the idea of an American control in the M-G-M, 20th Century-Fox, G-B merger.

Exhibitors may have been worried about an American control, not for patriotic reasons, but economic ones, such concern being over their own investments.

A combination of 600 theatres in Great Britain, together with distribution and production affiliations, such as the John Maxwell, G-B combine would have been, is much more likely to make it difficult for the British Independent Exhibitor, than the American set-up.

John Maxwell, as a powerful competing film interest, would be a most important factor in the British Film Industry, not overlooking all the other powerful chains of theatres, and the large number of Independent houses, necessarily competing for position, patronage and product.

It would be far easier for the Independents to seek to control a possible foreign monopoly, than a home-made one.

Has it not occurred to the exhibitors of Great Britain, that the U.S. program of acquiring theatres in Great Britain, since 1918, has not progressed very far, when you realize the value of this film market, the population of Great Britain, and compare the number of theatres in Great Britain with the number of theatres operating in the United States. Four thousand in Great Britain, nearly thirty thousand in the U.S.

The U.S. Film Industry is wise enough to know that its best policy is to sell its pictures to the British Exhibitor, rather than to build theatres in opposition — co-operation is a permanent institution, monopoly is an expensive and temporary one. We have in modern industrialization seen some of the biggest combines smash themselves because of their size.

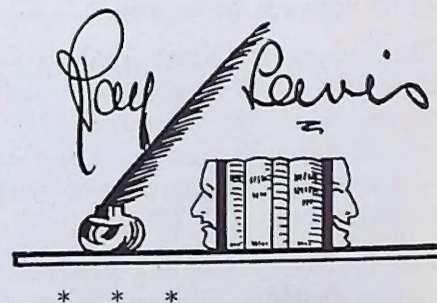
The G-B, Fox deal several years ago, would have given Fox control, if there had not been an ace up the sleeve of someone who shuffled

the pack. The fact that this ace was a trump which left the G-B control with British interests, means nothing. Morally, Fox got control several years ago; and evidently paid for it. The picture to-day makes one wonder if someone, shuffling the cards, has again tried the old ace trick.

If the M-G-M, 20th Century-Fox, G-B deal finally receives all signatures, Mr. John Maxwell can build up a powerful producing company, if he will; and add to his chain of theatres a number of independent theatres, for it has been his policy to buy such independent theatres in the past. He can talk about being the dominant British-controlled Film Enterprise in his propaganda, or he can sell out to another American company, if the figure offered is tempting!

Should patriotic motives restrain Mr. Maxwell from accepting millions of American dollars for his film Interest, he and his company preferring to remain a British-controlled film enterprise, Great Britain will no doubt weigh the value of such devotion, and sacrifice. Who knows, but that we will, in the very near future, be addressing Mr. John Maxwell as Sir John Maxwell, or Lord Maxwell of A.B.P. Here is an opportunity for honour and a profitable venture. What more can a true Britisher desire?

Should the M-G-M, 20th Century-Fox, G-B deal go through, we are certain that John Maxwell will be friendly, for he will remember what a "break" he received when G-B refused to make a deal for American pictures, and he, seizing Time by the forelock, capitalized an opportunity, making himself and his shareholders much profit.



A PAIR of London film cameramen enacted as thrilling a part as their cameras have taken during the filming of the Gaumont-British Company's "Great Barrier" at Revelstoke, B.C.

George Stevens and T. H. Hunt were in the centre of a high trestle railway bridge near Greely, eight miles east of Revelstoke, "shooting" a canoe scene in the Illecillewaet river rapids. A freight train thundered onto the trestle while the cameramen ground away, apparently oblivious of the train's approach until companions shouted a warning.

Stevens and Hunt swung down to the girders below the rails as the train rumbled over their heads.

J. J. CONKLIN.

RKO Radio's Net for 1936 May Reach Two and a Quarter Millions

RAY



RAY LEWIS

PRESENTS

ALAW which decrees a death penalty for Germans who "knowingly and unscrupulously" transfer their wealth to a foreign land, was passed by the Reich Cabinet, Dec. 1st.

The law is General Goering's conception, Goering being Commander-in-Chief of Hitler's Four Year Plan for economic self-sufficiency.

Incidentally, the Germans who will lose their heads for this wealth transfer, will also have their wealth confiscated.

And now you have fifteenth century history right in the 20th Century. In those days, when King, Duke or Baron, etc., wished to obtain the lands or estates of a subject, they charged him with treason, with or without reason, deprived him of his head, and confiscated his lands. Nice people!

There is a new decree concerning "economic sabotage", another bloody idea of the Reich Cabinet, in which the accused will also be parted from his head.

If the new laws which include the death penalty continue to multiply, the question of the necessity of colonies for Germany will be eliminated. Most of the Germans will be dead!

WILLIAM ARTHUR DEACON, well-known in Canada as Literary Editor of the Saturday Night, a Toronto weekly, and as the author of several books, among which is "My Vision of Canada", has recently been appointed Literary Editor of the Globe and Mail, Toronto's one and only morning paper, which recently merged two morning papers into one.

By the way, the Globe and Mail is presenting a Walter Winchell column daily, and it is hoped that we Canucks will become Broadway-wise. For instance, Winchell, this morning, Wednesday, Dec. 2nd, speaks of the Null Cahd premiere. He means Noel Coward, spoken with a tonsillitis-adenoid affliction to affect an English accent.

I don't know where I have been all my life, but when Winchell tries to explain "Fumed Oak", by Noel Coward, as follows, "It is a tale of a Milquetoast character, who fed up with his sponging family, squirrels away a grouch fund, and then takes it on the lam". I confess I don't know what he is trying to tell us.

It makes me feel badly, that I am such a hick, after all the money spent on my education; and all those trips abroad, not overlooking the fact that I saw "America First" from coast to coast.

(By the way, that would make a good movie title, "See America First", thanks if you use the idea, but on second consideration the White House might get a protest from every nation in the League of Nations, those who walked out, those who were kicked out, and those who would like the pleasure of being kicked in, or kicked out.) But you can't blame Winchell for that. He should do Toronto the Good, good!

WE aim to be a big city, with a new night club, and cover charges of \$3.00 and \$4.00. This cover charge of \$3.00 and \$4.00 for Toronto, is going to be hard on us natives; for \$4.00 we expect to get a comforter as a cover.

We also have a glorified burlesque, and yesterday I opened a bazaar for the Ladies' Auxilliary of a Church, and what do you think I saw in the Sunday School rooms of that church, decorated with bunting and booths for this occasion? I saw a certain firm's advertising, in which there was a display of uncovered limbs from just below the waist-line, and two peeping breasts, like young hills, suggesting "take a look" above the waist-line; and in the same picture was a young man in a bathing suit, drinking in the beauty of all that which he beheld.

The pillars of the Church were there, and some of them asked me what I thought of these several pictures. The old dames blushed beneath their wrinkles, but looked up coquetishly, as "tall and handsome" pillar asked the question. You should have been there, it would have given you a new angle on the censorship in respect to posters. The minister was there too, but no one put a frill around the waist-line of all that beauty, which pictorially stood there undraped. Believe me, Toronto the Good is going places. "Goody, good!"

IMUST not forget to mention, that this same publication, the Globe and Mail, is presenting "The Passing Show" by Al Grosart. Just to show you what we hicks are getting — and in the Globe, the Toronto morning paper which for half a century was famous for its morning sermons — here goes an excerpt from The Passing Show:

"You are sitting in the back room at Jimmy's place, trying to do Wednesday's column — but the noise won't let you. Jimmy's wife is at the front door arguing with a couple of early morning prowlers. 'You've had enough already,' she's shouting, 'it's guys like you give the place a

(Continued on Page Six)

Herbert Wilcox Announces Film Production of "Victoria the Great"

Ray Presents

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bad name.' A drunk is shouting out in the hallway at a lithograph of John L. Sullivan. 'You big bum, remember the time that guy knocked you kicking in Hamilton. All right, what's stopping you. Come on and fight.'"

Another paragraph talks about a Boulevardier, "nods sleepily in the corner and mumbles something about movies being trash . . . they give him a bazooking, when he goes into a rave about the Ballet Russe."

AND now, I'm in trouble again, 22 years in motion pictures, not overlooking the early pre-motion picture days of Shakespearean and classic drama en-tour, and I don't know what a "bazooking" means.

Of course there is "Rambling with Roly"; he's writing a column or two for the same *Globe and Mail*. I understand Roly always, even when I don't believe him. Roly, watch your step, if you're going to become Americanized, why not the mint-julep complex. There's something, suh, about the South, very English, very traditional, glamorous, chivalrous; and then there is the language of the President of the United States, very virile, very colourful.

I wish you could have heard the Hon. Norman Armour, United States Minister at Ottawa, when he gave an address for the English-Speaking Union at the Royal York Hotel, Toronto, recently. It was the address of a statesman, no English after-dinner speaker could have done better. It was brilliant.

INOTE you started off your column "Holidaze", suggesting holidays. It's Winchell's spelling and style. Be yourself, Roly, the President of the United States loves Canadians.

Mary Pickford confirms the rumor that she and Charles (Buddy) Rogers are betrothed to each other, and that the wedding will take place in the spring.

This is Charles Roger's first marriage. Mary was married in 1911 to Owen Moore. She divorced him in 1920. She married Douglas Fairbanks and the marriage was hailed as Hollywood's perfect union!

Mary divorced Fairbanks, after having been his wife for fifteen years. Fairbanks married for the third time—Lady Ashley, and now Mary Pickford is to remarry.

THE marrying Justice of Yuma, Arizona, Earl A. Freeman, is retiring from his office of Justice of the Peace, and will not seek re-election.

Mr. Freeman is reported as having married about 25,000 couples in the ten years in which he held office. Thousands of these were eloping film stars, players, etc.

"The movie couples, who have had me to marry them—they're all a wonderful, fine bunch of people," said Justice Freeman.

This recalls to mind a recent interview which I had with the Hon. Mr. Croll, Guardian of the King's Wards, the Dionne Quintuplets, and Minister of Labour and Welfare. Mr. Croll has just returned from Hollywood, where he went to see the latest Quintuplet film "Reunion". I

wish I could tell you all the nice things this Minister of our Ontario government said about the executives and stars of our Hollywood film colony, but government cabinet ministers are not supposed to make public statements, regardless of how wonderful they may think the Hollywood personalities are, and how interesting "The Reunion" Quintuplet film may be.

CABINET Ministers, active in the government, cannot be privately interviewed, so here is a case where speech would be golden and silence is irksome.

What a story I would have to tell, what an interview! So pleasing to the spirit of Hollywood, so pleasant to the ears of our screen celebrities who were host and hostess to a cabinet minister, unique in government history! If George Washington was the father of his country, the Hon. Mr. Croll is, in his guardianship, the father of Canada's world-famous Baby Film stars.

IWONDER if show business has struck oil. I note that the Petroleum Securities Company, a western States corporation, is presenting in conjunction with Lee Shubert, Joseph M. Gaites, and Homer Curran, a Broadway production, "Reflected Glory".

"Reflected Glory" had a tryout last summer at the Belasco Theatre, Los Angeles, this theatre being under the control of the oil company. It is the purpose of this company to book touring and coast attractions and to reproduce New York hits.

Would it not be interesting if Imperial Oil of Canada and a few of the other oil companies, who will give up their oil stations in Canada, built theatres in their stead?

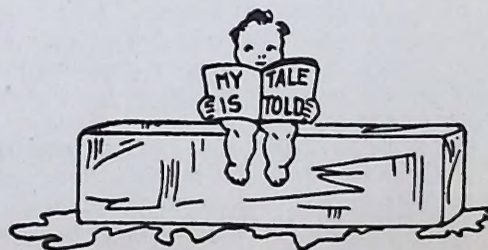
The oil stations have not been profitable ventures, we are told.

THERE is another story going the rounds, which has to do with the selling of gas at such a reduced rate, by an independent oil concern, that it will be cheaper for Imperial to give up the stations, than to compete.

It's an idea, boys of Canada. Oiling Show Business!

If Mr. Gaites, who won fame and fortune for his productions on Broadway was induced to retire to make Church Bells, and if Petroleum Oil can produce plays and operate theatres, is it so improbable that Imperial Oil may be interested to replace gas-stations with Theatres?

If you use the idea, promoters, drop me a postcard on my birthday. It is so nice to be remembered.



Loew's Inc., M-G-M Official Distributing Agency for Metro Product



Show Business



"Under Cover of Night" Plans Announced

"Under Cover of Night" will be produced by Lucien Hubbard and Ned Marin for Metro-Goldwyn-Mayer. It is based on an original story by Bertram Millhauser with George Seitz directing.

The cast will include Edmund Lowe, Florence Rice, Henry Daniell, Frank Reicher, Theodore Von Eltz, Sarah Haden and Dorothy Peterson.

Owen Moore for "A Star is Born"

Owen Moore, veteran of the screen has been assigned to an important role in the Selznick International technicolor production "A Star Is Born", co-starring Janet Gaynor and Fredric March, it was announced today.

The film is now in production under the direction of William A. Wellman. The screen story, dealing with life in the motion picture colony, is the work of Dorothy Parker and Alan Campbell.

"A Star Is Born" will be released through United Artists.

Stepin Fetchit in "On the Avenue"

Stepin Fetchit has been assigned by Darryl F. Zanuck to a featured comedy role in "On 'The Avenue", the Irving Berlin musical being produced by 20th Century-Fox with Dick Powell, Madeleine Carroll and Alice Faye in the leading roles.

Bette Davis to be Starred in "Marked Woman"

Bette Davis, Warner Bros. star who recently returned from a trip to England, will have the leading role in "Marked Woman", according to word from the Warner studios at Burbank, Calif. Humphrey Bogart will play the male lead and Lloyd Bacon will direct. The story is by Abem Finkel and Robert Rosson.

Crawford & Montgomery for "Mrs. Cheyney"

Joan Crawford and Robert Montgomery will co-star in "The Last of Mrs. Cheyney", which is to go into production in the near future at the Metro-Goldwyn-Mayer studios.

Lawrence Weingarten, whose last picture was "Libeled Lady", will be producer, and Richard Boleslawski the director.

Hepburn, Rogers and Meredith in "Stage Door"

A new triple-star combination of Katharine Hepburn, Ginger Rogers, and Burgess Meredith are slated to appear in a film version of "Stage Door", the George S. Kaufman-Edna Ferber play which has become one of the leading successes on Broadway this season. Pandro S. Berman, RKO Radio producer, announced the purchase of the play on Friday, following his yearly visit to New York in search of film material.

Buck Jones Preparing "Left-Handed Law"

Buck Jones, who recently completed "Sandflow", is preparing to start a new production the first week in December. The vehicle selected is "Left-Handed Law", a novel by Charles M. Martin. Frances Guilan has been assigned to make the screen play and Les Selander will do the directing. "Left-Handed Law" is a story of the old Wells Fargo Express days.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — 3rd week Metro-Goldwyn-Mayer's "Libeled Lady", starring Jean Harlow, William Powell, Myrna Loy and Spencer Tracy.

RIVOLI—Manager D. Krendall — Paramount's "Big Broadcast of 1937", with Jack Benny, George Burns and Gracie Allen. Also Humphrey Bogart and Beverley Roberts in "Two Against the World", a Warner Bros. picture.

UPTOWN—Manager Jack Arthur — 2nd week, Columbia's "Theodora Goes Wild", starring Irene Dunne and Melynn Douglas.

IMPERIAL—Manager Tom Daley — Mae West and Warren William in "Go West Young Man", a Paramount picture.

SHEA'S—Manager Jerry Shea — Charlie Ruggles, Mary Boland and Adolph Menjou in Paramount's "Wives Never Know". On the stage, Carroll's Mardi Gras.

EGLINTON—Manager Bob Eves — Kay Francis and George Brent in "Give Me Your Heart", a Warner Bros. picture. Also Ned Sparks and Gordon Harker in British & Dominion's "Two's Company".

HOLLYWOOD—Manager Raymond Allen — Gary Cooper and Madeleine Carroll in "The General Died at Dawn". Also Francis Lederer and Ann Sothern in "My American Wife". Both Paramount pictures.

CASINO—Manager Harold Kay — Paul Kelly in Paramount's "Accusing Finger". On the stage, Burlesque.

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